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Hints to the House Restorer

By FRANK K. SWAIN

If anyone has the misfortune to be "fortunate enough" to buy or own a Colonial house in need of repairs or restorations, his trouble begins from that moment. That is, if he counts on doing it in the right spirit, and bringing it back to its original condition. Old oak must be found, old latches and hinges picked up from iron heaps or made by the country blacksmith, who, in all probability, will have to make wrought nails, as neither these nor cut nails are on the market. With this material on hand, find, if you can, a carpenter one hundred and fifty years old—in spirit, of course—and then proceed carefully and cautiously, so as not to destroy or obliterate certain little individual conveniences, added by the original owner after the builders had left. A square hole in the bottom of an inner door, as at Mt. Vernon, for the use of a restless cat; a large spike and a small strip of wood, with a hole bored through it, over the kitchen fireplace for holding the flintlock gun; the "Drunkard's Latch" or hand grasp, necessary on all doors with string latches, but useless where wrought latches were later placed; the little stock hole back of the lintel beam in the kitchen fireplace, for holding the tinder-box and salt to insure dryness; the projecting stone with a hole in it, at the back of the kitchen fireplace, where the bottom of the crane was inserted; a hole cut in the parlour ceiling, to allow the great high clock to be placed there without mutilating its top ornaments; square holes cut into the pine boards of boxed stairways, sometimes with a piece of glass fitted therein, to let light into dark corners; fork-like strips nailed on outer door frames, so that a board could be put across to keep small

children in; large wrought-iron hooks, driven into the kitchen joists, for holding strings of onions, corn, herbs, hams, bacon, and baskets of beans and peas; large spikes or hooks driven into the masonry over the kitchen mantel, for holding the roasting spits when not in use, or perpendicular pieces of wood, deeply notched, for the same purpose; bedroom floors so laid that certain short boards can be removed, to allow large beds and bureaus to be raised or lowered, where staircases are narrow and winding. Every exposed nail, spike or hook, and every bored hole was put there for some purpose, and you will do well to find out why, before you destroy or change anything. In many cases, knowledge comes too late, and the house is robbed of much interest.

Several years ago, I bought such a house with "J W A 1768" in the south gable. Not a latch, hinge, board or stone had been changed from the day the builder left it. Only a few minor repairs were necessary, and a gem of a carpenter went ahead with a pitying smile, but no modern suggestions were offered. The older kitchen wing of logs had been torn away forty years ago, and the great cooking fireplace with its massive chamfered lintel beam, turkey oven in the right jamb and large bread oven through the left jamb, had been exposed to the weather for thirty-five years unharmed.

Having seen the farmer and his horses drag away the original logs years ago, I decided to build another log wing around the old fire-place, which required seventy-five poplar trees for the walls, nineteen oak trees for the joists, and several of chestnut

(Continued on page 6, column 1)

A Search for Local Pottery

By EMMA F. BRADFORD

(The following article is based on a talk given at the North Orange, Mass., Old Home Day celebration, when the collection hereafter described was given to the local historical society.—Author.)

Out of the entire population of this tiny hill town, I doubt if there are forty persons aware that, many years ago, several small potteries were operating here, and producing crude brown milk pans, bean pots, flower pots, plates, jugs, jars, and many other articles for household use.

Not much history can I tell of these, but the names of the proprietors of three of them are known. Abijah Marble owned one factory, but the exact location is unknown to me. That of John Goddard was on the site of the present Adin Taylor farm, and he drew his supply of clay from the Lemuel Whitney clay pit. Charles Goddard also made pottery on the Amos Goddard place. This would account for the three potteries which old John D. Flagg once said that he could recall "on the Street," and at one of which he purchased his first milk pans, when he went to house-keeping with his bride in 1842. My story is of how I acquired a few representative pieces, over a period of six years of buying antiques for my business. Not many pieces, you say, in such a long period, but I was careful to save only those of authentic origin.

Six years ago, I was called to a house between Erving and Northfield, to buy what they had of old-fashioned things, and in the hall there was an old brown pottery milk pan (ill. 1). As I had never seen one like it before,

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I asked the farmer's wife for its history. She said that it was one of three which she had bought of a peddler, when she was about to be married, at the age of nineteen. This peddler worked in a pottery in North Orange in the summer, and peddled the articles made there during the remainder of the year. His name she recalled as Joe Southwick, and remembered how he traveled over the countryside with a horse and wagon. Now, because this pan was made in my town, I became interested to find more of them.

Some two years later, I visited a farmhouse in Richmond, New Hampshire, where I found an old lady taking snuff from an interesting covered jar (ill. 2), which stood on the back of her kitchen stove. The color being the same as that of my pan, I enquired its history. She told practically the same story as the Erving woman,—that it was bought by her mother from a man who used to come up from North Orange every year, when she was a girl. Of course I tried to buy it, but she said that she intended to keep it as long as she lived, because she had taken snuff from it for over eighty years, as it stood there on the back of the stove. Not long after, however, the woman passed away, and I obtained the jar as number two in my collection.

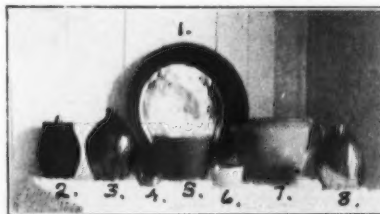
The lovely little salt dish (ill. 4) is not guaranteed to have been made in this town, but circumstantial evidence points that way. I bought it from a family who moved to Orange from North Orange, leaving a house which they had purchased from a man who had worked in one of the potteries in his younger days. The dish was found in this house, which leads to the belief that he had made it in his spare time for his sweetheart, as it is decorated with yellow,—the only one so colored in my collection, although I have seen one other similar piece of authentic origin.

My fourth piece came from Petersham. I was sent to a certain house in search of treasures, but found nothing interesting that the owners were willing to sell. As I was leaving, my eye rested on a little jug (ill. 8), minus its handle, which stood on a shelf in the shed. I asked about it and was told that it was bought from a man named Joe Southwick, of North Orange, who peddled such things, when my informant was a boy. He gave me the jug. It has the most beautiful mottled glaze of all my pieces.

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The same man sent me to a neighbor, in the hope that I might find other similar pieces, but I was told there that they were all broken and gone. However, as I passed a corner of the hen yard, I saw a biddy drinking from a big chamber mug (ill. 7). I asked if that had not come from old Joe's stock in trade, and she recalled that it had. It was much battered and cracked, and a quarter rescued it from the hens.

Over in Petersham there used to be an old tin peddler named Brock, whose son later engaged in the same business and now lives in Athol. The latter gave me a second jug (ill. 3), also minus its handle, recalling that his father swapped tinware from his tin cart with Joe Southwick for this and other pieces of earthenware for



NORTH ORANGE POTTERY

household use. They sometimes met at taverns where they were spending the night.

Shortly before her death, Mrs. Reed, of Tully, brought me the last two pieces, a custard cup (ill. 6), and a brown bread mould (ill. 5). She guaranteed them to have been made in North Orange, stating that they were used at the old Town Hall at baked bean suppers.

The different towns which I have mentioned are all within a radius of twenty-five miles. I am indebted to Mrs. Adin Taylor for the privilege of digging on her farm, where I found many broken pieces. I have spent much time in studying them, and have found many which could be a broken section of one of my articles,—identical as to texture, color, shape and glaze.

I have given this small group to the historical society here, with the hope that it may form the nucleus of a really comprehensive collection. There must be other pieces in the town, and it is hoped that the owners will be willing to donate them and tell what they can of their history. Anyone who may have recollections or scraps of information concerning this early industry should contribute them before they are forgotten.

Diderot's Encyclopedia

If Denis Diderot had written on American subjects, we tool collectors would have little to do in the line of research work. His *Encyclopedie ou Dictionnaire raisonne des sciences, des arts et des metiers*, published 1751-1777, which can be found in the larger libraries, consists of twenty-two large volumes of text and twelve of plates, and purports to describe and explain all the ramifications of French manufactures of the late 18th century. It is a marvellous work, and it is difficult to conceive how it could have been financed at that time without governmental subsidy, but it is of limited reference value to the student of American industry, not only because many of the French trades were never practiced in this country, but because French methods and tools at that time apparently differed radically from ours and those of our English cousins. The volumes of text, largely in highly technical terminology, will have little appeal, except for the accomplished reader of French, with a comprehensive dictionary at hand, but anyone interested in tools should enjoy looking through the engravings, if only to admire the excellence and thoroughness of the work. About one third of each plate, at the top, is given to an interior view of the shop, showing as many different workmen as necessary to demonstrate the complete process, the tools and other equipment being clearly pictured, and each of the men being numbered to correspond with a legend below, explaining just what engages him. On the lower two thirds of the plate are shown the tools, carefully drawn and sometimes several views of the same one, giving the name of each, and an explanation of its functions, and occasionally these will furnish at least a clue to the identity of some American tool which has previously been completely mystifying. The reaction of the reader may well be one of mixed emotions. He may wish that there were some equally comprehensive American work on the subject, or, on the other hand, if he enjoys research, he may be thankful that there is still so much of this interesting labor to be performed.

A seeding machine patent was granted in 1799 to Eliakim Spooner, but as the seeds were fed by gravity, the machine was not practical.

Early American Industries Association

The File Maker

By WILLIAM B. SPRAGUE

(Continued from last issue)

The workman then placed the edge of his chisel against the blank near its point, with the handle inclined slightly away from him (B, F), and cut the teeth "with a rapid succession of blows" (A).—some say from 60 to 80 a minute (B, C, E), and others from 150 (G) to 200 (A) or even 300 (H) a minute. "The blow of the hammer upon the chisel causes the latter to indent and slightly to drive forward the steel, thereby throwing up a trifling ridge or *burr*, the chisel is immediately replaced on the blank, and slid from the operator until it encounters the ridge previously thrown up, which arrests the chisel or prevents it from slipping further back, and thereby determines the succeeding position of the chisel" (F). The coarser the file, the heavier was the hammer used and the blow delivered (B), and if one part of the blank was of softer metal than another, "the weight of the blow was so regulated as to make the teeth even" (C). Occasionally, the workman relaxed pressure on the straps and shifted the blank to a more convenient position (C, E).

Usually files were "double-cut," in which case the cutting of the first set of teeth, or *first course* (C, F), was called *over-cutting* (B), and the cutting of the *second course* (C, H) was called *up-cutting* (B, H). After over-cutting, the first course was smoothed over with a fine file and oiled so that the chisel would work freely on the up-cutting (A, C, F). The second course of teeth crossed the first diagonally (B, C, D). After one face of the file had been cut, it was turned over and the other face treated in the same fashion, but it was now necessary to interpose a flat piece of pewter (C, D, F) between the file and the anvil, to protect the teeth already cut (C, D).

Half-round and round files were usually cut by apprentice boys, the narrow cuts being less difficult than the broad ones (F). "In fine round files, as many as from ten to twenty rows of cuts are required to cover the surface with teeth; and when it is considered that there may be upwards of a hundred teeth within the space of an inch, some idea may be formed of the many thousand blows required to raise the teeth on a fine file. * * * It might be supposed that all this labour

might be saved by using chisels curved to the proper section, instead of straight ones; this plan has been tried and found to be quite impracticable" (F).

Rasps were cut with a triangular punch (C, D, Fig. 2 c, d), instead of a chisel, and by quite a different method. "By constant practice the workman hops the punch over the interval between two teeth with great rapidity and precision, producing a symmetrical arrangement of teeth with apparently very little effort. The left hand, which holds the punch, is protected by a piece of woollen cloth to prevent it from coming in contact with the anvil" (F). The essential thing was "to make every tooth occupy a position intermediate between the two above it; because if the teeth followed each other in right lines, they would plough up the work and not reduce and smooth its surface" (F, H).



FILE CUTTING
(from Tomlinson's Cyclopedia)

All files, except those for wood, ivory and horn (C, D, E), had to be hardened before they were fit for use. They were heated to a cherry red over an open fire (B, C) or in a bath of molten lead (B, G) and then dipped into cold water (D, F), or preferably brine, which would prevent the file from *running*, i.e. bending and twisting (B). If, as was usually the case, the file had become slightly bent during the cutting, it was straightened, before the inner part had become thoroughly cold (B), by pounding with a lead hammer (C, F) "on two small blocks of lead" (F) or by being "inserted between two parallel iron bars and pressed in the opposite direction to the bend" (C, G). During the hardening process, the teeth were protected from the action of the air by a flour paste, of which the exact consistency was a

trade secret (B), or by applying beer grounds, yeast or some other adhesive fluid, followed by common salt mixed with roasted and pounded cow's hoof (C, D, F). The tang was separately tempered in molten lead, for if it were as hard as the file proper, it would be liable to snap (C, F). The files were then scoured with a brush dipped in water and sand or coke-dust (C) and left in lime-water for some days to remove the salt (C) and to prevent their rusting (D). The finished file was tested by being rubbed over with a piece of hard steel called a *prover*. If it had any soft spot in it, the prover would "skip over it instead of being cut with the teeth," and the file was then rejected (B). Rejected files were called *wasters* and were sold by the pound (C). One often finds a hand-forged iron tool of a totally different kind, which has been fashioned from a file. Possibly the customers for wasters were smiths and others who had their own forging equipment.

"A journeyman File-cutter who is in any way industrious, may earn from thirty to thirty-five shillings a week; and the premium required with an apprentice seldom exceeds ten pounds" (H), but the weight of the hammer and the constrained position assumed by the workman are said to have been very injurious to health (A), and strikes and other labor troubles among the cutters were of frequent occurrence (A, B). This undoubtedly was a contributing factor to the introduction of file-cutting machinery (A, B), although the hand work was usually so perfect that only an expert could distinguish it from the factory product (A, G).

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(A) *The File in History*, Henry Disston & Sons, Philadelphia, 1924, pp. 19, 21, 23, 24, 27. (B) *The Great Industries of the United States*, J. B. Burr & Hyde, Chicago, 1873, pp. 446-50. (C) *Cyclopedia of Useful Arts*, Charles Tomlinson, London, 1852, Vol. II, pp. 642-6. (D) *Dictionary of Arts, Manufactures and Mines*, Andrew Ure, New York, 1850, pp. 472-3. (E) *American Mechanical Dictionary*, Edward Knight, New York, 1874, p. 841. (F) *Dictionary of Machines, Mechanics, Engine Work and Engineering*, D. Appleton & Co., New York, 1852, pp. 627-32. (G) *The Last of the File Makers*, Henry K. Deisher, Bucks County Historical Society Papers, 1925, Vol. IV, pp. 751-4. (H) *The Complete Book of Trades*, N. Whitlock and others, London, 1837, pp. 225-31.

A nail cutting and heading machine was patented December 12th, 1796, by G. Chandlee.
—J. N. K.

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Farm Implements of the 18th Century

(Continued from last issue)

FLAIL, an instrument for threshing. A flail consists of the hand-staff, the swiple or flyer, the caps or caplins, the string or band. The staff should be of the lightest timber, such as ash, and made perfectly straight; the flyer should be of a heavy kind of wood, as walnut, elm, or beetlewood. Some make the caps of wood, but stiff foal leather is better. The string or thong, which connects the cap with the flyer, may be of the neck of deerskin. But the skin of an eel will last much longer than any other string I have met with.

FLAX BRAKE, a machine used in dressing flax. New improvements of it are, placing the teeth so as to converge toward the forepart, and laying the upper teeth higher at the binding part. That this machine may last for any considerable time, care should be taken that it be not exposed to the injuries of the weather. Brakes may be constructed to go by water. Either a mill may be built for that purpose; or, which is attended with less expense, the machinery may be an appendage to some larger mill and moved without a distinct water wheel. But such brakes are attended with sundry inconveniences, besides the extra cost in building them and wasting of the flax: though it cannot be denied that the work may be performed with much greater expedition. Not only brakes, but scutchers, or swingling mills, have been invented, to be moved by the foot. Part of the exertion of the labourer may undoubtedly be saved by them. At least, when they are used by way of change, the work may be lightened on the whole. They who think it expedient to have these machines may find them described, with cuts annexed, in the *Complete Farmer*.

HARROW, a kind of drag used in tillage. By drawing a harrow over ploughed ground, the clods which remain after ploughing are broken and the ground made mellow and fine. It serves also to destroy weeds by pulling out their roots and exposing them to the sun and wind. And it is used to cover seeds newly sown. The wood of a harrow should be the strongest and best seasoned white oak. There are two kinds of harrows commonly used; the square harrow and the bifurcate harrow; the former is for old and

clear ground, the latter for land that abounds with stumps of trees and other obstacles. The square harrow is armed with sixteen or with twenty five tushes or teeth. The sharper these teeth are, the more they will pulverise the soil. If they be steeled at the points, they will hold their sharpness the longer and stir the ground more effectually. And the cost of doing it is so little, that it is surprising to see that it is so generally neglected by our farmers. It has been the common practice in this country to place the teeth in the joints of the square harrow. But this has a tendency to weaken the joints and the teeth are more apt to become loose. They should be placed in the solid parts between the joints. The best way to fasten them is with shoulders under the harrow and nuts screwed on above. Some use harrows with wooden teeth, but they are of so little advantage to the land, unless it be merely for covering seeds, that they may be considered unfit to be used at all. The treading of the cattle that draw them will harden the soil more, perhaps, than these harrows will soften it. The bifurcate or triangular harrow is either a fork of natural growth or else made artificially. The artificial one is commonly strongest when well made, as timber may be chosen which is sufficiently tough and strong. The two legs may either be lapped together at the angle or else framed together like a pair of rafters, excepting that the butt ends, being toughest and strongest, must be put together. But the joint must be strengthened by a good iron hoop smartly driven on to the nose after the wood is thoroughly dry and fastened with strong nails; and further strengthened with a brace from one leg to the other, framed in, about two feet from the junction of the legs. The angle may be more or less acute, according to the state of the land in which the harrow is mostly to be used. For the roughest ground the angle must be more acute; but for well cleared ground, the angle may be of 45 degrees or more. The more obtuse the angle is, the more near together the teeth must be placed. In this kind of harrow some put 9, some 11, and some 13 teeth or even 15. The rougher and harder the land, the fewer the teeth; and the fewer they are, the longer and stronger they should be. Twelve inches clear of the wood is not too long, nor three pounds too heavy for a tooth in the strongest harrows. To prevent this

machine from fastening itself often in immovable stumps and roots, the teeth may be set leaning a little backwards. But where there are no obstacles, they should rather incline the contrary way, or at least they should be perpendicular. Some make use of a horse harrow of the forked kind and very narrow to mellow the ground and kill weeds betwixt rows of Indian corn. But the horse plough answers the purpose better in general, unless it be upon green sward ground, in which the horse plough will not answer at all. The stiffness of the old furrows will prevent its regular going. Lord Kaimes recommends what he calls a cleaning harrow with no less than 56 teeth, which teeth are no more than six inches apart. The use of it is to clear land of roots in an expeditious and effectual manner. The weight of a tooth is one pound only. If they are set raking forward they will penetrate the deeper and have a better effect.

HATCHEL, an instrument called sometimes a comb, full of long pins of iron or steel for teeth, with which flax and hemp are combed. They who manufacture these articles, as perhaps all the families of farmers should, ought to be provided with several hatchels of different finenesses. Where only flax is manufactured, two combs, one coarse and the other fine, will be sufficient.

HAYHOOK, an instrument to pull hay out of a mow or stack. This instrument is often made of wood, but an iron one is far preferable. It should be sharp pointed, armed with a fluke, and have a socket to receive the wooden handle. The handle should have a turn at the end for the ease of pulling. There can be no better handle than the half of an old ox bow: or a little more than half. But this instrument will waste the hay and divest it of much of the seed. A better way is to cut a slice of two or three feet in thickness from a mow or stack as it is wanted for use.

(Continued in next issue)

On page 6, No. 13 of THE CHRONICLE, certain authorities were cited tending to show that sand paper was at least not in common use up to about 1829. We now find casual mention of it,—not at all as a novelty,—on page 117 of Whittock's *Book of Trades* (1837), from all of which it might fairly be assumed that it was invented sometime about 1830.

Early American Industries Association

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Communications should be addressed as follows: Pertaining to the contents of *THE CHRONICLE*, to W. B. Sprague. Applications for membership, to S. E. Gage. Suggestions of prospective members, to Howard G. Hubbard. Other matters to Burton A. Kollmer. Addresses as above.

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Our Purpose

The purpose of the association is to encourage the study and better understanding of early American industry, in the home, in the shop, on the farm, and on the sea, and especially to discover, identify, classify, preserve and exhibit obsolete tools, implements, utensils, instruments, vehicles, appliances and mechanical devices used by American craftsmen, farmers, housewives, mariners, professional men and other workers.

Dues

The annual dues are one dollar, payable September first, for the year immediately ensuing. *The Chronicle* for the current year is sent to all members without additional charge. Back numbers (except Nos. 6, 10, 11 and 12) may be secured from the Treasurer for 20c each. For further information, address any of the officers.

Old Timers

Hearsay evidence is not usually regarded as credible by legal authorities, but the student of the past, when he finds that no direct and positive knowledge is available, eagerly grasps for any scrap of information, from whatever source, and then weighs it

up, from the standpoint of what is reasonable and logical, as well as from its degree of consistency with established facts. It is most unwise to entirely discount the statement of any person of advanced age, no matter how much he or she may appear to be drawing on imagination. While there are few living today who can go back in their own recollections to what might be termed the pre-factory era, when nearly everything was accomplished by primitive hand work, it must not be forgotten that an elderly man of today may very possibly remember statements or even demonstrations made by his grandfather or someone else of a prior generation, who worked under the conditions which obtained in the early part of the last century.

Those of our members who possess collections of early tools and implements should never neglect an opportunity to show them to anyone who may come within this category. Not only will they find them exceptionally interested, but, more often than not, will gain information from them to clear up many a puzzling point. Up to a short time ago,—to cite an example,—the writer was uncertain whether the holes in fence posts, for the ends of the rails, were ever entirely cut out with the familiar narrow-bitted "post axe", or whether the axe was merely used to chop out the piece which was left between two augur holes, as is done now with a chisel. However, a venerable country visitor recently stated to him that he, as a small boy, had often watched his grandfather perform the entire operation with the axe, and remembered how he used to marvel at the skill with which it was done. Responding to a little friendly cross-examination, he recalled one of the old posts, so made, which he had seen "lying about somewhere, not so long ago," and, with a little brain-cudgeling, was able to definitely locate it, with the result that it has been rescued from decay, and stands among the post-axes, in the writer's collection, as conclusive evidence that these tools could be, and were, so used by workmen who possessed the necessary skill. The same visitor contributed another interesting item, when he noticed a massive ox-cart wheel, the felloe of which was built up from short sections, each hewn to a curve. He said that, as a young man, he had often been told that, at the close of the War of the Rebellion, the government

found itself with an enormous surplus of field cannon, that the metal parts were sold to dealers in scrap iron, but that the wheels were recognized as perfectly suitable for ox-carts, and that nearly all of them were acquired by farmers for that purpose. It is always a pleasure to the collector to show his treasures to any one interested, but he is doubly repaid for his time and trouble, if in the process, he acquires information, seldom to be found in books, which either tends to eliminate uncertainties or to increase the interest of what he has collected.

Back Numbers

The supply of several of our previous issues is entirely exhausted, and many of our new members, as well as some of those who joined a year or two after we originally organized, have signified an earnest desire to complete their files. *CHRONICLE* No. 1 was reproduced with complete success, after the original copies had all been distributed, and the reprint was entirely financed by subscriptions of those who wanted it. The same course would be equally practicable with respect to any other issue for which there might develop a sufficient demand. We therefore suggest that any member who finds himself lacking any particular number or numbers, advise the Secretary of the fact. A careful record will be kept of all such communications, and, whenever it appears that enough copies of a reprint can be sold, at the regular price, to cover the cost of printing, it will be arranged for.

The Questionnaire

The questionnaires, which were sent out with our last issue, and explained therein, are still coming in, and, in order that the tabulation may be as complete as possible, we have decided to postpone its publication until the next issue. It is again urged that these questionnaires be returned by every member who collects or deals in early American industrial material, or who is connected with a museum which exhibits it, as it is obviously desirable that all such persons should be known to one another. Additional blanks may be procured from Mr. Kollmer.

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House Restoration

(Continued from page 1, column 2)

for the rafters, all hand-hewn. In digging the cellar, enough of the original flagstone flooring was found to make an enormous hearth, and the old step-stone, still in place, was used for the new doorway.

The fireplace stands as it was built, save for the re-mortaring of less than a dozen stones at the top. The doors to the two ovens were of thin field stone, made to slide in grooves built by the mason. No crane could be used, because the back of the fireplace was built with an outward bulge. Two holes in the masonry over the shelf had been left for the insertion of green saplings, on which rested the two lugs-poles for the trammels. These saplings would have to be replaced from time to time,—hence the holes. The lintel beam, hand-hewn and chamfered, of oak now as hard as iron, has never been boxed or boarded over, and shows on its face two holes, about three feet apart and three inches deep, probably bored with an auger. Two pegs driven therein and a board laid across would have formed a shelf, and that was the best I could guess, but, on visiting a friend who owned a very old log house near German-town, I was surprised to find two like holes in the lintel beam of his fireplace, but so low that a shelf would be of the greatest inconvenience to anyone cooking on the hearth. So the lintel beam holes still remained a mystery until I remembered a visit to the famous ruined castle of Ludlow, in Shropshire, England, where I saw two peculiar iron rods with hooks on their sides, thrown against one of the walls of the inner court. I later learned that these were the great jacks used for roasting oxen out in the open court, and that smaller ones were used for joints and fowls in the kitchens. These jacks were made like the letter L, with large heavy hooks on the long stem, and, in use, would lean against the castle wall. The great spit, with the ox thereon, would be placed in the hooks of the two jacks, either at a greater or less distance from the fire. It is easily understood that the short shank of this L or jack, when inserted in a hole in the wall, would prevent the jacks from spreading or falling down while the spit was turned.

Anyone having an old fireplace, with two holes in the lintel beam, may feel sure that they were put there to

hold the short shanks of jacks, while roasting meat. When not in use, the jacks could be placed together and stood in a corner, while the sword-like spits were racked over the shelf. This was probably the method of roasting by the farmers, if not by most of the colonists, and the spit was turned by hand. At Pennsbury, Bucks County, Penna., the Manor House of William Penn, a "dog-wheel" was used to turn the spit, and only a few chimney "fans" and "clocks," used for the same purpose, have been found. The simplest and most primitive form of roasting, which did away with both spit and jack, and must have been used extensively, was to tie the joint or fowl in the middle of a stout cord, bring the two ends together, tie in a knot, and suspend it from a nail, either in the face or the back of the lintel beam, according to the amount of heat required. The double cord was then twisted or "wound up," and when released would revolve rapidly and unwind and rewind and unwind until all motion ceased, when the busy house-wife would step forward and repeat the winding.

In George Eliot's story, *Silas Marner*, we read of Dunstan's entrance into Marner's unlocked cottage during his absence, and "he found himself in front of a bright fire—there was something in front of the fire, too, that would have been inviting to a hungry man, if it had been in a different stage of cooking. It was a small bit of pork, suspended from the kettle hanger (crane?) by a string passed through a large door key, in a way known to primitive housekeepers unpossessed of jacks. But the pork had been hung at the furthest extremity of the hanger to prevent the roasting from proceeding too rapidly during the owner's absence." Marner could not lock his door, because he was using the key for roasting, and it would be interesting to know why the key and in what manner it was used.

Broiling and roasting meat belongs to the open fire, and, with the advent of the cook stove, broiling was turned into frying and roasting into baking. Roast beef is baked beef with an old name.

Hemp, used for weaving sail-cloth and for rope making, was prepared by processes almost identical with those for flax, except that it had to be "dressed gently, as it would waste with hard beating."

The Vermont Guild of Old Time Crafts and Industries

The objects of the Vermont Guild of Old Time Crafts and Industries, although somewhat local in scope, are so nearly akin to those of our Association, that we gladly give up this space to its excellent prospectus, which is printed here, practically *verbatim*:

"If you are one of those happy people blessed with a New England grandmother, can you ever forget watching her busy with the fascinating chore of candle-dipping, when your nostrils were assailed with the pungent aroma of tallow and bayberry? Did you ever, as many New England boys used to, ride down to the grist mill in the buckboard with your grandfather and sit by the mill stream, while the miller ground out fine corn meal for toll, between the granite millstones moved by the power of a water wheel? Perhaps your memory goes back to the day when every farmer sheared his own sheep, washed and picked the fleece and carried it to the carding mill, where it was carded into rolls and brought home to be spun and twisted into yarn for knitting or weaving. Others, too young to have enjoyed first-hand knowledge, have read or heard of these customs and practices.

These old-fashioned habits of mind and hand certainly made the life of the early New Englander a self-contained and independent existence which we today contemplate with envy. Particularly in this modern age, disturbed by mounting social and economic insecurities, there is more, indeed, than sentimental value in a better understanding of these old ways and days, and of the men and women who lived in them. It is good to know the old and enduring, for in them resides an opportunity better to understand ourselves and to orient our own lives.

Must this opportunity be lost? Must the sound ways of doing things in those days be forgotten? Very likely, for these old folk-ways are not a part of the written archives of history. The secrets of the old-time crafts and industries exist for the most part only in the minds and hearts of old men and women who are becoming fewer in number and whose memories will not be available much longer for a

(Continued on page 8, column 1)

Early American Industries Association

Membership

Membership lists should be amended as follows: (N) indicates new member; (S) indicates non-member subscriber; (Ch.) indicates change of address.

CONNECTICUT

Ansonia: Shull, Lardner H. (Ch. to Box 526)
Hartford: Brainard, Newton C. (Ch. to 85 Trumbull St.)

ILLINOIS

Chicago: Lammann, Mrs. O. L., 6658 Woodlawn Ave. (N)

KANSAS

Topeka: Kansas State Historical Society (S)

MASSACHUSETTS

Boston: Philpott, A. J., c/o Boston Globe (N); Williams, O. E. (Ch. to 92 Mt. Vernon St.)

Bridgewater: Handy, Miss Mabel L., Box 33 (N)

Halifax: Barnes, Mrs. William G. (N)

Rowley: Blodgett, Mrs. Rosa M. (N)

Sherborn: Duke, Miss Grace L., Main St. (N); Greer, John, Travellers Antique Shop (N)

South Hadley: Hewes, Miss Amy, c/o Holyoke College (N)

Webster: Shaw, A. E., 33 Elm St. (N)

Worcester: Worcester Historical Society, 39 Salisbury St. (S)

NEW HAMPSHIRE

Peterborough: Gayette, A. Erland (N)

Plymouth: Merriam, Miss Betsy, 4 Weeks St. (N)

NEW JERSEY

Riverton: Wolcott, Mrs. W. B., Moorestown Rd. (N)

NEW YORK

Brooklyn: Locke, Mrs. Alberta P., 750 St. John's Pl. (N)

Fayetteville: Plunkett, Miss Marjorie T. (N)

Flushing: Willis, Miss Caroline, (Ch. to 41-20 Bowne Ave.)

Freeport: Cummings, Miss Betty (Ch. to 158 N. Long Beach Ave.)

Hamilton: Card, DeVere S., 52 Utica St. (N)

New York: Burch, Lowell R. (Ch. to 420 Lexington Ave.); Libby, Mrs. Wilda, 130 E. 57th St. (N)

Rhinebeck: Winne, L. F., Beekman Arms (N)

Saratoga Springs: Brownell, Miss Harriet, 21 West Circular St. (N)

Stamford: McCleuthan, Herrick (N)

Staten Island: Stoddard, Charles C., c/o Historical Museum, Richmond (N)

Utica: O'Hanlon, Arthur F., 1663 Lincoln Ave. (N)

PENNSYLVANIA

Doylestown: Barnes, Benjamin H., Decatur St. (N); MacReynolds, George (N); Moravian Pottery (S)

Germantown: Hoopes, Penrose R., 131 W. Mt. Airy Ave. (Ch. from Philadelphia)

Jenkintown: Fahl, A. J., 201 Greenwood Ave. (N)

Philadelphia: Hoopes, Penrose R. (Ch. to Germantown)
Wilkesburg: Dick, William A., 2015 Penn. Ave. (N)

RHODE ISLAND

Middleboro: Romaine, Mrs. Elizabeth F., Bedford St. (N)

Providence: Cook, Miss Grace, 167 Power St. (N); Peterson, Mrs. Albert N., 5 Hidden St. (N)

Rumford: Blaney, Mrs. Hilda, 430 Pawtucket Ave. (N)

VIRGINIA

College Park: Taliaferro, Dr. W. T. L. (N)

Gloucester Court House: Gloucester Public Library (S); Hood, Percy Watt (N)

Norfolk: Jurup, J. R. (N)

Williamsburg: Cunningham, Shipman (N); Darling, Frank W., Box 685 (N)

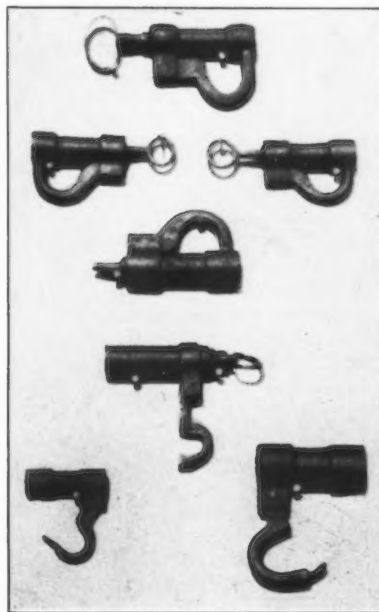
Nuttall: Taliaferro, William Fleet (N)

Roanoke: Corr, Rev. H. L. (N)

Ware Neck: Sanders, Mrs. H. O. (N)

Padlocks

By LAWRENCE B. ROMAINE



The subject of padlocks is a large one, and I shall attempt at this time to discuss only the small group pictured. I believe they will be curious to the average reader. Most of the dealers and collectors, who have inspected mine, have admitted total ignorance of this type of lock.

In the Metropolitan Museum there are several specimens that claim Roman and Chinese origin. They look very much like these, but are not nearly as good examples of workmanship. In Pennsylvania, Maryland and Virginia

they call them "D" locks and, looked at from a certain angle, with the keys out, they do resemble capital Ds. They are more common in these States than in New England. The top lock came from the old Alexandria jail, the pair immediately below from Frederick, Maryland, the next in line from South Orange, New Jersey, number five from New York State, and the rear guard at the bottom from Virginia, down near Fredericksburg. There is still one very small one, marked with the number XIII, in ———, New Jersey, that I hope sometime to own.

Each consists of a cylinder, sometimes of wrought iron and sometimes a casting. Taking the one illustrated at bottom right for the description, one can see the cylinder, heavily reinforced at either end with an extra wrapping of iron. One of these wrappings is tapered out in two strips, between which the arm of the lock is pinned. This arm swings down and falls into a hole or opening at the bottom of the cylinder, made in the other heavy wrapping. This end of the arm is pierced. Inside the cylinder is a heavy spring, fitting closely to the sides, terminating in a plunger that stands up in the cylinder, threaded to receive the key at the top end, and shaped to catch in the hole in the end of the arm at the other end. The key, which is shown in place in the top five specimens, (the handle of number four having been broken off), is also a hollow cylinder with a thread on the inside to fit the top end of the plunger with a varying number of turns. When the key is so inserted, the plunger caught, and the lock held so that the arm is resting on the hole, the key will pull the plunger up on its spring and allow the arm to drop into the hole. Then, when the plunger is released through the hole in the arm, and the key unthreaded and taken out, the stable is securely locked!

I have not been able to find any advertisements or literature of any nature dealing with these strange contraptions, which leads me to believe that they were all hand made and quite early. They may have been imported in the beginning and then copied by the local smith. Of this I can not be certain. They may have been a completely American product, the general type and outward construction copied from the examples in Europe. If any member can furnish their history, I should be glad to learn it.

Vermont Guild

(Continued from page 6, column 3)

wealth of information. Must we allow them to pass on without leaving to us those things of infinite value they alone possess?

A few of us up here in Vermont think not! To preserve the spirit of the early New England crafts and industries, and further to bring together the ways and means of their practice and actually to engage in turning out, in the techniques of old time craftsmanship, their products, there has been formed in the village of Weston, the Vermont Guild of Old Time Crafts and Industries, Inc. It was in this small hill village of Vermont that a group of native Vermonters restored to its original state the eighteenth century Farrar-Mansur house, once an inn and victualing place, and created there a local museum to which people all over the country have contributed. It was on the Common in this village last year that the same group was given the abandoned Congregational Church and, inspired by the spirit of the Farrar-Mansur house restoration, remodeled it into a beautiful Colonial playhouse. These unusual endeavors have attracted thousands of persons to visit Weston Common. It is therefore natural that the spirit dominating these activities should continue.

The Vermont Guild has three distinct functions and aims, *first*, to set up a museum of the old time New England rural crafts and industries; *second*, to develop and maintain educational instruction in these crafts by men who yet know the methods and the spirit behind them; *third*, to maintain actual operation of some of these crafts and industries that products may be made for sale.

On the property adjoining the Farrar-Mansur house on the Common is an old woodworking mill powered by a waterfall on the West River. It includes the mill, with much machinery, the dam and water rights, the land, the old blacksmith shop (a two story building), and all the blacksmith tools, forge, bellows, etc., also the old tinsmith tools. The plans include restoration of the mill building to a two-and-a-half story structure and erecting outside a twenty-four foot breast waterwheel. Here also, in the outside addition, will be installed an up-and-down saw, the kind once used throughout America before the invention of the circular saw. This saw will be powered by the waterwheel. Probably there is not another saw of this style in operation for use in America today.

There will also be set up here such

machinery as would have been found in an old woodworking shop to make wooden chopping bowls, ladles, spoons, bread boards, rolling pins, potato mashers and the like. There will also be restored the forge and bellows, so that wrought iron may be made, using the countless blacksmith tools now available. Candlesticks, door hinges, latches, grills, foot scrapers, andirons and toasters can be made here, under the care of a local man, expert in the trade.

Using the old tinsmith tools, possibly the best collection in New England, we shall make stencilled trays, candlesticks and dishes. In the old mill will be set up hand looms, spinning wheels, carders and carding machines and other paraphernalia used in preparation of wool and its weaving into blankets, rugs, suitings, scarfs, cravats, stockings and so on. There will be other museum exhibits such as a hand press for the exhibit of early printing technique, coupled with wood engraving and early graphic arts. An old grist mill with the mill stones will grind out the delectable and much sought after stone-ground corn and wheat for sale. There will be exhibits of tanning, working of leather and making of soap, pearl ash, bricks, cider and many other products.

Some of these exhibits will of course be set museum pieces, but others will actually operate, and, where practicable, turn out a product in exactly the way it was turned out in the old days. The production and sale to visitors of a few products will, it is foreseen, pay operating expenses of the venture, after it is properly set in motion.

Probably the most important value of the project is the educational. There is no better way of education (as all progressive educators now admit) than a practice of the old crafts wherein there is that fine co-ordination of mind and hand. Further, there is the profound significance of the historical perspective, where we of today may understand, through learning the crafts, something of the ways of our forefathers and the spirit which dominated them. Not only does this venture provide co-operation with the widespread movement of adult education in the United States, but it furnishes, in the genuine rural country, a splendid opportunity for local boys and girls to acquire a feeling for simple creative achievement, all of which may well result in their becoming of greater value to society. The Vermont Guild of Old Time Crafts and Industries is important far beyond the significance to thousands of visitors of its museum and entertainment features, inasmuch

as it exhibits through its educational program a more profound and far-reaching objective.

A small group have been planning and organizing this interesting project for many months and are now ready to invite others to join them. About \$9,000 is needed for acquiring the property, putting the project into motion, and running for one year. Once established, the educational fees and moneys from sale of products should pay operating expenses.

This prospectus is to present the picture, and to invite persons to join the Guild and interest themselves in its work. From those who are privileged to participate, the trustees will gladly accept contributions of money. There are many from whom money could be obtained, but the trustees feel that the Guild's success will depend largely on endowments by men and women who have a real interest in such a project and who, by counsel and participation as well, will aid it. Those who contribute as much as \$5.00 will become associate members. All contributors of \$100 or over will become sustaining members with voting privileges. The Guild will be under the direction of a board of trustees, which will be elected by a vote of the members. The Guild is incorporated under the laws of Vermont and because of its educational program and its museum, is a corporation of general interest and has both the features of a historical society and a college. Not for personal profit of any individual concerned is this organization set up. All net profits will go into a surplus fund for the purchase of new exhibits and apparatus for operative and educational expenses. Like the Arts and Crafts Museum in Chicago, the exhibits of which are concerned with the western pioneer, and like the American Museum of Old Crafts in Pennsylvania, the exhibits of which are concerned with that region, the Vermont Guild of Old Time Crafts and Industries will confine itself to local rural New England that it may more definitely serve the region where it is located." For further information, address Mr. Laurence Walker, Secretary, Weston, Mass.

The term *wainscot* applied to wooden sheathing, whether panelled or not. Originally, it meant a good grade of oak imported from Germany. It was used for walls and furniture. "The library was sealed with wainscot and there were twenty-eight desks and eight double settees wainscot." (Stowe, *Survey of London*, 1598.)—L. L. T.

